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LACQUER

ORIENTAL AND WESTERN
ANCIENT AND MODERN

THE COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION

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INTRODUCTION

MAN'S TECTONIC INSTINCT enjoys one property not granted other creatures. As soon as raw substance is formed under the hand an utterly basal force discharges into otherwise automatic movements, driving them until the outcome exceeds the merely practical. In the process of kneading clay, weaving fibres, carving wood and chiselling stone, this unfailing gift directs and modifies; and shape, texture, surface and contour are released from inertia to persevere as if they possessed a life of their own. Constructive impulses are inseparable from life itself: their unquestioned, resistless ends may be seen in the hive-bee's hexagonal cell, the tailor-bird's nest stitched with cotton thread, and the ctenitza's silk-lined burrow with its trap-door lid. Mysterious and daunting to our vanity these predestined structures may be. Built season after perpetual season, without plan, language or deliberation, though geometrically faultless and functionally calculated, still they are only efficient. The symmetrical filaments of a spider's web constitute a brilliant appliance, but a work of pure utility. Final technique—aimed solely at the capture of prey—having been reached, improvement stops, and the sagacious engineer retires. But in man, that often abject and sometimes exalted medley of unreasoning promptings and incorruptible idea, the brute impulse to organize and to perfect is graced by a realization of the possible glory of his own labors. Once he grasps the adze or the celt, once the wood or flint adjusts to his exertion and the block alters, man perceives the transformation from mass to fabric. The change is half irresistible, half controlled; the object assumes qualities, a character, and to refine these becomes a source of emotional consummation and of intellectual confidence.

This yearning for harmony beyond order, for content beyond physical use, for the extra sensuous strength that gives meaning to blank and inanimate things, is the genesis of art. Permeated by its maker's warmth, restrained by his mind, yet alive with its own destination, the object communicates, and resolves into an experience transmitted and received. But the dual issues of creation and understanding are not achieved by sentience alone. From their first prophetic urges to their culmination, the work of art and the artist must both sanction and prevail, and compound their traits through mutual adaptation, which is not passive, but vigilant and resolute. No work of art ever originated in submission, by the artist to his material, or conversely; mastery does not imply abasement. Out of a sequence of interactions between maker and thing made, between inspiration and proficiency, inventiveness and caution, and always with the purpose of imparting feeling and thought, in man's hands the thing created becomes the likeness of his spirit.

In his adventure man has learned, not what he might, but something. He learned very early that what is lasting is preferable to what is temporary: work and replacement are saved thereby. Yet the search for the durable, though prescribed largely by economy, has another motive. Man's expressions of himself, as crucial records, lessons, stimulants or warnings, deserve safe-keeping. Representing meaningful concerns which can be sensed and interpreted by others, they hold a trace of magic, or are prized as revelations. The messages proclaimed, of their maker's toil and attainment, are part of that human chronicle with which man documents his faith in himself.

Throughout the two hemispheres grow about a hundred and twenty species of the genus *Rhus*. It ranges in size from a shrub to a low tree, and though it may be known variously as the Wig-tree or elder dogwood, it is the sumac of unfriendly reputation, for the sap is an irritant poison. In the provinces of Central and Southern China, and in Japan, one species, the *Rhus vernicifera*, is the plant from which lacquer, strictly speaking, is derived. Yet "lacquer" as a finish is not confined to this botanical product. We apply to synthetic varnishes, to opaque oil blends, as well as to the vegetable resin, a word which is only a numeral, the Hindi hundred thousand, a "lakh." In English, "lac" refers to a second unrelated harvest, the incrustation deposited on certain East Indian trees by the insect *coccus lacca*. Myriads of the larvae attach themselves, especially to fig-trees, feeding upon the sap, immuring themselves in a resinous secretion. The shellac of commerce is this crust freed of coloring matter and liquefied with a solvent, usually alcohol. When referring to the decorative surfaces of European furniture, "lacquer" has no connection save in appearance with the other two classes. European lacquer, when not an imported article, is an artificial mixture of copal resin, fatty oils, turpentine, and pigment. Finally, there is the lacquer of Mexico and South America, a finish which may be obtained from another kind insect, the *aje* or *coccus axin*, or from several species of *Trachylobium*, at whose roots lumps of the deposit are found.

When we speak, therefore, of "lacquer," we can mean four or five quite dissimilar materials. But each is a preservative: as such it is an index to many categories of things man has considered worthy of permanence. And lacquer, of whatever sort, is a fluid, transparent or opaque, laid upon the surface of the base. Caught up by a brush, it flows, sluggish but reliable, and hardens to a firm, flat coating. Where the brush moves, the nerves react and persuade; this viscid liquid registers the craftsman's sensations as they are transferred to his task. Yet it does so on its own terms. It remain obstinately an external covering. Even when applied layer after layer, and carved, its concluding form is dictated by the foundation; it is always, in short, a facing. We must look upon it with somewhat different eyes than those with which we look at sculpture, painting, architecture, or works in a self-sufficient medium such

as wood, the metals, glass or cloth. Lacquer-work, when more than simply a gloss, is absolute decoration. It is an ornamental accessory enhancing the beauty of its foundation which, otherwise, would be uniformly practical. Many modern designers have so stripped their work of ornament that it is skeletal, on the wholesome theory that after the reckless dissipation of the Victorian and Edwardian eras an austere aesthetic convalescence was necessary. But their products leave us sensuously famished: our emotional natures cannot live to the full on so innutritious a diet. The senses need refreshment as well as discipline, and this is provided by enriching the plastic form. Lacquer-work is a means to an end, rather than an end in itself. It is a medium by which an object is outwardly illuminated, to glow and shimmer and blaze with gold and vermilion, nacre and terre-verte. And an essential part of the attraction is exerted by the surface, which even though gorgeous to an extravagant degree, exists defined and governed by the outlines, by the internal cast, by the implications of the core.

China, that immemorial and spacious land. is the native soil of the lacquer tree, and of the art of lacquer-work. During the summer nights, the sap of the *ch'i shu* is collected in shell receptacles, and then, either semi-fluid or dried, is purified and strained to an even consistency. To what far-away experiments in the almost legendary dynasties of early China we owe the discovery of lacquer, no one can say. Confucius the sage is said to have written with black lacquer, and certainly by 4 B.C., as is attested by a dated box cover (No. 10), lacquering had become an extensive, highly integrated industry with a clear-cut division of labor.

From the peasant harvester to the imperial artisan, the stages of preparation and the ultimate creative execution are bewildering in number. The lacquer itself must be filtered and colored; the ground must be primed with from three to eighteen or twenty coats, each dried, smoothed, and polished; the object's shape, use and design must be conceived, and synthesized. Flaked gold and cinnabar, mother-of-pearl and gamboge, lamp-black and silver-dust tint the background and figures. The artist may practice in painted lacquer, *hua ch'i*, or in carved lacquer, *tiao ch'i*: in either case, he must contend with and surpass limitations. Two pieces of some of the earliest extant lacquer disclose this. The decoration on the sword and scabbard (No. 2, Fig. 1) of the Late Chou period, between the fourth and second centuries B.C., is carved wood: yet it is unmistakably suave and undulating, like the flux of the lacquer before it has solidified. The stylized birds on the inside and outside of a circular box (No. 3), denaturalized and abridged to the point of pure abstraction, dart and settle over the ground with a curbed abandon that comes close to flight. The decorative motifs of the earliest extant Chinese lacquers, on the boxes, cups, bowls, and other fragments (Nos. 4, 5, 8, 9, and 11) use animal or natural forms, birds, bears, cloud pat-

terns, contrasted with geometrical borders. Their conformity to the outline and mold of the base is precise but supple, merry, incisive, and robust.

Lacquers of the T'ang Dynasty (618-907 A.D.) — of extreme rarity — are less conventionalized; we know from specimens preserved in the Japanese imperial household collections that human figures and naturalistic animals were preponderant as motifs. The floral pattern, inlaid in silver on black lacquer, on the box cover (No. 12), is almost botanically to be identified. The uses of lacquer extended as the empire, whose western frontier was on the borders of Persia and the Caspian Sea: stirrups, lutes, swords, basketwork, boxes and mirrors, were covered with the material and inlaid with gold and silver foil, amber and turquoise.

But this virility passed. The Sung Dynasty (960-1280) was peaceful, meditative, and given to strategy in politics rather than tactics in war. The art reflects it: subtlety and proportion replace overt emphasis — ceramics, ordinarily, are monochrome, and depend for their effect upon elegance rather than splendor or verve. Two examples, a cup (No. 14), and a toilet box (No. 15), one wholly in black, the other in olive-green and red, rely for aesthetic appeal entirely upon purity of contour and the inspired propriety with which elements are composed.

The Ming Dynasty (1368-1644) is the period in which the "modern" history of China begins. It was an era of elaboration, in commerce and society no less than art. Lyricism gives way to ornament, richness supplants moderation. But the sensitivity of the artist does not decline. His technique, in both painted and carved lacquer, approaches the incredible. Design, though fulsome and sometimes aggravated with figures, always rejects the mannered or the coarse. Lacquer is carved with a soft, limber outline that spreads easily over furniture and the surfaces of every imaginable object. Or it is inlaid, producing resplendent patterns of dragons and phoenixes. To what lengths technique can be carried without preciosity, how far complication of design may go without becoming muddled, may be seen in the cabinet (No. 16, Fig. 2) and footstool (No. 18), both probably made in Peiping during the reign of Yung-lo (1403-1425). Under this emperor and his successor but one, Hsüan-tê (1426-1436), the culmination of lacquer-working was reached. If to our artificially functionalized modern taste it seems over-occupied, it is matchless if regarded as the supreme envelopment of structure by surface, in which neither one digresses into distortion. The three hundred years of the Ming Dynasty see little change but that from soft to hard, clipped outlines, but from imaginative facility to cramped virtuosity is only a step, and usually the first step into breakdown. During the reign of Ch'ien-lung (1736-1796), though craftsmanship stays admirable, formal decorum is wanting, planes are crowded and outlines smothered or trespassed. Chinese art, when contrasted with that of its neighbour Japan, discloses one characteristic

that unites the beginning and end with more than historical coherence. This is its conservative but inquiring vitality, at once earnest, good-natured, and fastidious. The Chinese, of all the Far Eastern peoples, are the only ones to have produced true philosophers; by their study of man's relation to reality, they have succeeded in making their art a point of contact between the two.

Perhaps in the sixth century A.D., with the introduction of Chinese immigrants and the importation of the Buddhist creed, the craft of the lacquerer reached Japan. Brought in from the mainland, the *Rhus vernicifera* has not been found, uncultivated, in the islands. Though not indigenous, lacquer at once became preëminently a Japanese métier. There must be, indeed, subjective reasons for the appeal of this medium; numerous though the steps in the manufacture of Chinese lacquer were, the Japanese multiplied them, carrying each of the thirty-five operations to the farthest possible finish. The progress from the wooden base to completed panel may be seen in the technical section of the exhibition: the procedure cannot be expounded here. But Japanese lacquer illustrates one quality the race maintains beyond all others, a genius for detail. Until the Era of the Meiji (1868-1912) society, religious life, and economy were administered by an extraordinarily elaborate and accrete system of etiquette and rank; canons established were amended and passed on – seldom, if ever, discarded. The Japanese artisan, with his instinctive respect for minutiae, promotes faultlessness of execution rather than comprehensively integrated design. Further, the frugal life of the average Japanese has cultivated a taste for magnificence when materials and purpose are furnished. His household gear may be humble, but the equipment of the aristocrat is superb.

An idea of the character of early Japanese lacquer may be had from the tray (No. 59), with a design and technique copied from the sutra box in the Ninnaji monastery near Kyoto, a work of the beginning of the tenth century. Birds with human faces play on musical instruments, surrounded by floral and cloud patterns in gold and silver on a black ground. The objects shown in the Japanese section of the exhibition range chronologically from the mid-fifteenth century (No. 60) to the late nineteenth century, and include works by, or in the style of the artists Koyetsu (1558-1637) (Nos. 61 and 62), Korin (1658-1716) (No. 63), Ritsuo (1663-1747) (Nos. 64, 65, and 66), and the last of the great pre-"enlightenment" artists, Shibata Zeshin (1807-1891) (Nos. 108, 109, 110, 111, 112, 113, and 114).

It would be pointless to attempt to single out more than a few pieces for remark: each is a masterwork. Yet the profusion of techniques and uses may be inferred by contrasting a saddle and stirrups of the Tokugawa Period (1615-1868) (No. 81) with a black-on-black lunch box (No. 75), or a double gourd-shaped box (No. 66) with a writing box (No. 72), so lavishly inlaid

with mother-of-pearl that the black lacquer ground has almost disappeared. Outstanding, however, among the pieces is the *Taka-No-Bunko,* or falcon box (No. 78, Fig. 3), made between 1770 and 1820 by one of the Koma school of artists for the imperial family. It is a container for the trappings of the imperial hunting-falcon, and might have been only a leather bag. But instead the artist has taken an inclusive theme and left no part of the surface uncovered by it. The falcon stands haughty and alert upon his perch; quail feed, meek inferiors whom the reigning bird would not even condescend to attack. On the inside are weeds and flowers, the plants growing in the fields through which the hunting-party rides; the tray has a basket of flowers and the falcon-wand, representing the four seasons and authority, for the hunt and the imperial power are not confined to a portion of the year, and sway even aerial princes. The sumptuousness, the finesse, the well-nigh numbing splendor of this piece are obvious; yet fine sharp lines, and an unprecedented number of materials and finishes are merged on a shape never overwhelmed, with a subtle theme that unifies each detail.

If the Chinese is a philosopher, whose thought adjusts man to the world through imposed generalities, the Japanese is a precisian, who amplifies his life with particulars. These are held together by a tenacious sense of proportion resistant to the trivial or the grandiose. The Japanese is conventional, but his conventions are so ineradicable that they never challenge: they suggest as well as require. His decoration does not supply thought, but evokes it. The labor of the artisan is complete when an allusion is placed before the eye, in a form which intimates that the spectator must garnish the symbols further from his own imagination. It is literary, not abstract. In the arts of China and Japan – apparently similar, but actual polarities – two visions of life are revealed. The lacquered surfaces fashioned in Peiping or Kyoto glow with knowledge of universal ideas and individualized particles: between the two we may answer nearly every aesthetic question that can be posed.

The insect product is a somewhat less stable and lustrous finish than the vegetable resin. It will not dry to the same temper, nor fuse so many pigments. Decoration applied with it throughout the East Indies and India is of a different calibre. Surfaces of household utensils (No. 124), boxes (No. 125), bowls (Nos. 127, 128, and 129) and other gear (Nos. 130, 131, 132, and 133) are gay and shiny, but the lacquer (really a variety of sealing-wax) is opaque and solid. Thus the designs – geometrical, floral, or narrative – resemble painting in tempera: there is slight, if any, internal radiation. Instead of the polished layers of Chinese and Japanese lacquer, a few dense coats make the colored areas more concrete; the relatively greater thickness of the medium, often modelled underneath with gesso, gives the impression of a veneer rather than a glaze. This quality too affects the style, and not

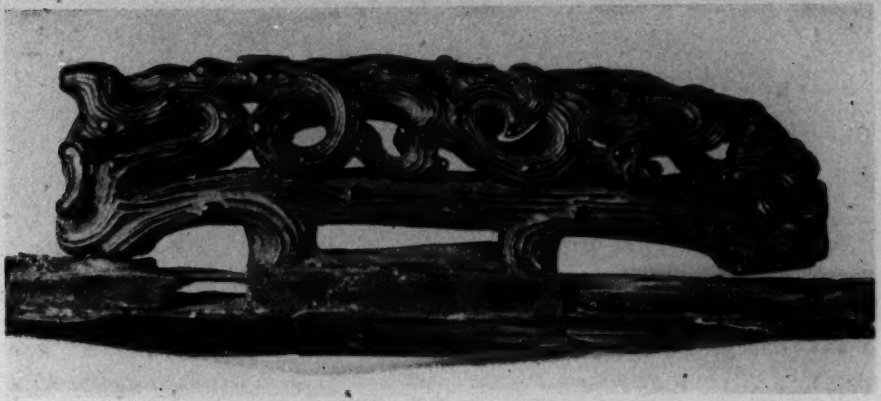

FIG. 1 — SCABBARD DECORATION; lacquered wood
China, late Eastern Chou Dynasty, about 3rd century B.C.
Lent by Fritz Low-Beer

FIG. 2 — CABINET; inlaid lacquer
China, probably Peiping; Ming Dynasty, probably period of Yung-lo (1403-1425)
Lent by Fritz Low-Beer

FIG. 3 — *Taka-No-Bunko*, FALCON BOX; gold lacquer
Japan, Koma School, between 1770 and 1820
Lent by Martin J. Desmoni

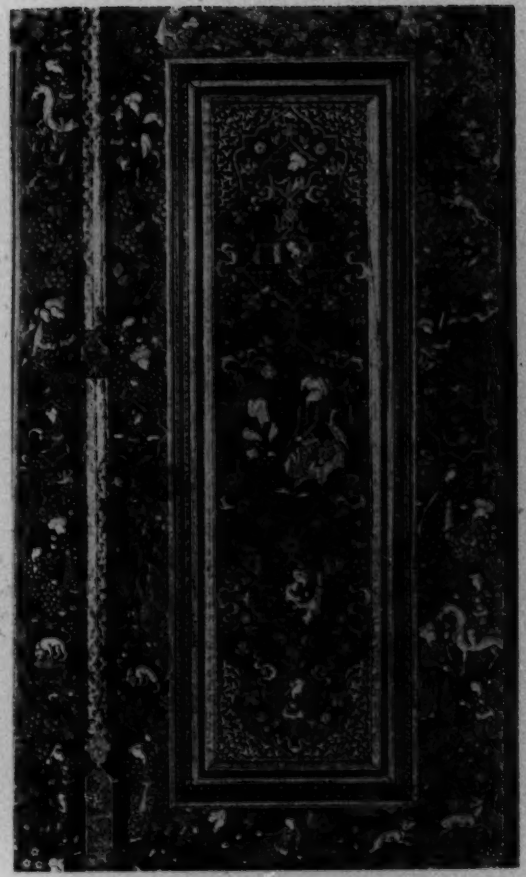

FIG. 4 — PAIR OF DOORS (detail); lacquered wood
Persia, late 18th century
Lent by the Worcester Art Museum

FIG. 5 — CASE FOR A TROPHY CUP; painted, gilded and lacquered wood
Germany, Augsburg, about 1771
The Cooper Union Museum

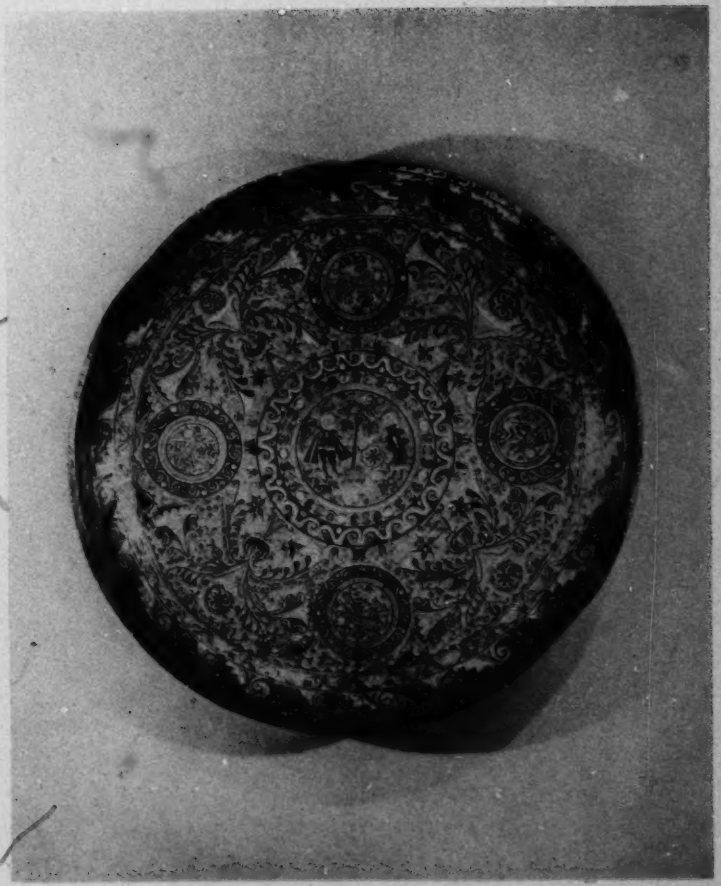

FIG. 6 — TRAY; lacquered wood
Mexico, about 1550
Lent by The Brooklyn Museum

FIG. 7 — PAIR OF DOORS; lacquered wood
Designed by Seraphin Soudbinin,
executed by Jean Dunand
France, Paris, 1925-1926
The Cooper Union Museum

FIG. 8 — SCREEN (detail); incised lacquered wood
Designed and executed by Pierre Bobot
France, Parjs, mid-20th century
Lent by Baccarat and Porthault, Inc.

adversely: pattern, the distribution of bounded spots and patches of color, is fostered. Pattern, on which the eye cannot come to rest but wanders from symbol to episode and from mathematical figure to flowers and clusters of birds, is compressed within the panels of the eighteenth century Persian doors (No. 138, Fig. 4) and the book-covers (Nos. 135, 136, and 141). The former are a teeming fairyland of brocade-clad figures and agile beasts, embraced by willows, roses, and cypress trees, or twined arabesques. A thousand and one incidents are related by a teller of stories no less ingenious and no less vivacious than Scheherazade.

When the first semi-mystical wave of curiosity that propelled the sixteenth-century navigators around the world had subsided, and conquest and commerce brought the yield of Indies to Europe, lacquer appeared in the Dutch and English markets. By the end of the eighteenth century "japanning" and "lacker-wares" had become a business and a fashion; the ornate finale of the Ch'ing Dynasty purveyed cabinets (No. 50), ceramics, and textiles in ever-increasing number. Expense caused local demand, and since the original materials, much less labor, were unprocurable, copies and paraphrases in imitation lacquer were made.

European lacquer is no more than opaque copal varnish mixed with mineral pigments and overlaid with a final film of transparent shellac. But we include it for two reasons: it is called lacquer, and it is yet another way of conserving and embellishing a surface. To the eighteenth-century European surface was more eloquent than structure. A glistening screen of manners hid the germinating uproar of the industrial revolution from noble eyes for a full hundred years. We must not think, though, that the furnishings of this period were shoddy or defective: their craftsmanship is exquisite. The mirror-frames (No. 145), secretaries (No. 146), tables (No. 149), chairs (No. 148) and cases (No. 173, Fig. 5) punctuated with chinoiserie anecdotes or garlands of flowers, if not so arduously made as the Oriental, are just as comely. As to finish, (the brothers Martin so bettered their varnish that *vernis Martin* is now a generic term for French eighteenth-century lacquer) visually it stands comparison with the most select Oriental work (Nos. 163 and 164). Snuff-boxes, *boîtes-necéssaires, carnets-de-bal,* all the bewitching trinkets which gave European society its peculiar charm, were decked out with sentimental scenes, blithe scallops and twirls of foliage, and other cheerful concoctions. In these accessories, and their superficial coating, we can see the inherent difference between true and false lacquer. Genuine vegetable lacquer cannot be coerced into effects not subsistent within it. It is a means of investing a surface with profound depths, unaided by perspective or illusionism. European imitations are really films of pigment which stress, rather than decrease, the planes to which they are applied. Thus lacquer in European decoration occurs when form is of less moment than illustra-

tion. Tôle ware, or painted metal varnished (Nos. 150, 152, and 162), included by courtesy in the domain of lacquer, is at the extreme end of the array. Dislodged from frames, pictures are set forth on the metal ground: the surface is conditioned only by the outline of the piece or by an arbitrary painted border. Lacquering, japanning, was an industry, and whatever is made by a machine, or a mechanized human being, loses the vital emphasis of hand workmanship. This is not a romantic idea: no apparatus can condense the volatile essences of the human feelings as purely as the brush or the chisel, refining a substance to its last intensity.

Against that of China, Persia, and Japan, the lacquer work of Mexico and South America seems garish or clumsy. The Incas and the Aztecs were perhaps too obsessed with architectural permanence to fret about the lifetime of a bowl. Their woods were harder and more plentiful. But the Cuzco Incas of the central Peruvian highlands, despite the fact that their *keros* (Nos. 177, 178, 179 and 180) were whittled from ironwood and caoba, decorated them with files of figures and bands of flowers. One of these goblets is a historic curio (No. 179), for among the procession of the topmost band is a negro in Spanish dress, a lone displaced person flanked by conquistadors. The great tray (No. 182, Fig. 6), a Mexican work of about 1550, is nearly unique. This piece, and its contemporary descendants are primitive if you will. Yet quaint or flashy, they have a kinship to the sake-cups and bowls of the Orient: the medium does not mimic another and the design does not violate its confines.

A recent aesthetic conviction has tried to expurgate decoration of the dishonest and tawdry, of the nightmare of incongruous affectation resulting from the jigsaw and the lathe. To determine what qualities in a given material could be recognized as implicit, to chasten the frantic pretension of late nineteenth century ornament became a belligerent cause. Cleanliness and order were wrongly made synonymous with flatness, a level exactitude that is virtuous but cold. Solace of some kind for the eye was unavoidable. And the reëvaluation of natural materials led once more to lacquer as a humanizer for the *machine à habiter*. The work of Jean Dunand, a coppersmith by profession (Nos. 192 to 201, Fig. 7) is unashamedly decorative: from its strictness of area, outline and fidelity to the surface, it embodies much of the new respect for economy. The Occidental make-up was never one to accept formalism indefinitely, and in the screen by Pierre Bobot (No. 206, Fig. 8), made with Oriental materials by a French artist, the unfaltering craft of a Zeshin has been brought to bear upon the architectural lordliness of the "Place du Carrousel." Here at last in contemporary decoration are the minuteness, the deep luminous bloom, the logical but instinctive arrangement that emerge from a surface converted by a feeling hand into an enduring record of its inspiration.

EVERETT P. LESLEY, JR.

CATALOGUE

(The numbers set in parentheses after the descriptions of the objects refer to the owners of the objects, as shown in the list of Contributors to the Exhibition printed on page 16)

CHINA AND KOREA

1. Roundel, probably sword-pommel decoration; lacquered wood; late Eastern Chou Dynasty, about 3rd century B.C. (14)
2. Scabbard and sword; lacquered wood, iron blade; late Eastern Chou Dynasty, about 3rd century B.C. (14)
3. Cylindrical box; lacquered wood; late Eastern Chou Dynasty, 3rd century B.C. (14)
4. Cover for a vessel; lacquered wood and bronze; Changsha, late Eastern Chou Dynasty, about 300 B.C. (14)
5. Stemmed vessel; lacquered wood; Changsha, late Eastern Chou Dynasty, 3rd-2nd centuries B.C. (14)
6. Cylindrical vessel; lacquered wood and bronze; Changsha, early Han Dynasty, about 2nd century B.C. (14)
7. Box; lacquered wood; Changsha, early Han Dynasty, about 2nd century B.C. (14)
8. Bowl; lacquered wood; Changsha, early Han Dynasty, about 2nd century B.C. (14)
9. Circular box; lacquered wood; Changsha, early Han Dynasty, about 2nd century B.C. (14)
10. Box cover; lacquer over hemp; Han Dynasty, 4 B.C. (14)
11. Set of toilet boxes; lacquer over cloth; Han Dynasty, 1st century A.D. (14)
12. Box cover; lacquered wood, silver inlay; T'ang Dynasty (618-907) (14)
13. Pierced decorative fragment; lacquered wood; probably Chü-lu-hsien, Sung Dynasty (960-1280) (14)
14. Six-lobed cup; green and red lacquer over cloth; probably Chü-lu-hsien, Sung Dynasty (960-1280) (14)
15. Toilet box; black lacquer over cloth; probably Chü-lu-hsien, Sung Dynasty (960-1280) (14)
16. Cabinet; inlaid lacquer; probably Peiping, Ming Dynasty, early 15th century, probably period of Yung-lo (1403-1425) (14)
17. Circular box; cinnabar lacquer; probably Peiping, Ming Dynasty, probably period of Yung-lo (1403-1425) (14)
18. Footstool; cinnabar lacquer; probably Peiping, Ming Dynasty, probably period of Yung-lo (1403-1425) (14)
19. Circular box; cinnabar lacquer; probably Peiping, Ming Dynasty, probably period of Yung-lo (1403-1425) (14)
20. Circular box; black and gold lacquer over red; probably Peiping, Ming Dynasty, probably period of Yung-lo (1403-1425) (14)
21. Circular box; cinnabar lacquer; probably Peiping, Ming Dynasty, probably period of Yung-lo (1403-1425) (14)
22. Circular box; cinnabar lacquer; probably Peiping, Ming Dynasty, probably period of Yung-lo (1403-1425) (14)
23. Rectangular box; three-toned gold lacquer with mother-of-pearl inlay; probably Peiping, Ming Dynasty, early 15th century (14)
24. Small circular box; red inlaid lacquer; probably Peiping, Ming Dynasty, mark and period of Hsüan-tê (1426-1436) (14)
25. Decorative panel; cinnabar lacquer; probably Peiping, Ming Dynasty, mark and period of Hsüan-tê (1426-1436) (14)
26. Circular box; inlaid gold, red and green lacquer; probably Peiping, Ming Dynasty, early 15th century (14)
27. Circular box; cinnabar lacquer; Ming Dynasty, about 1500, probably period of Hung-chih (1488-1506) (14)
28. Dish; inlaid lacquer; probably Peiping, Ming Dynasty, mark and period of Chia-ching (1522-1567) (14)
29. Circular box; cinnabar lacquer; probably Peiping, Ming Dynasty, mark and period of Chia-ching (1522-1567) (14)
30. Circular box; cinnabar lacquer; probably Peiping, Ming Dynasty, probably period of Chia-ching (1522-1567) (14)
31. Bowl and stand; carved lacquer, alternate layers of black and red; probably Peiping, Ming Dynasty, 16th century (14)
32. Plate or cup stand; brownish-red lacquer; probably Peiping, Yuan Dynasty (1280-1368) or Ming Dynasty, 16th century (14)
33. Bowl; cinnabar lacquer, silver lined; probably Peiping, Ming Dynasty, 16th century (14)
34. Cup; cinnabar lacquer, silver lined; probably Peiping, Ming Dynasty, late 16th century (14)
35. Oblong box; "Guri" lacquer; Ming Dynasty (14)
36. Bowl; red top "Guri" lacquer; Ming Dynasty (14)
37. Plate; cinnabar lacquer; probably Peiping, Ming Dynasty, mark (1592) and period of Wan-li (1573-1620) (14)
38. Box; inlaid lacquer; probably Peiping, Ming Dynasty, mark (1619) and period of Wan-li (1573-1620) (14)
39. Covered bowl; black lacquer, mother-of-pearl inlay; Ming Dynasty, mark and period of Wan-li (1573-1620) (14)
40. Oblong box; black lacquer, brass; probably Peiping, Ming Dynasty, mark (1580) and period of Wan-li (1573-1620) (14)
41. Circular box; black and painted lacquer, mother-of-pearl inlay; Ming Dynasty, late 16th century (14)
42. Circular box; marbled lacquer; late Ming Dynasty, 16th-17th centuries (14)

43. Vase; lacquered pewter; late Ming Dynasty (14)
44. Box; black and colored lacquered brass; Ming Dynasty, mark (1633) and period of Ch'ung-chên (1628-1644) (14)
45. Oblong box; black and gold-flecked lacquer with mother-of-pearl; 17th-18th centuries (14)
46. Desk on stand; lacquered wood; Ch'ing Dynasty, early 18th century (6)
47. Bowl; red lacquer exterior; Ch'ing Dynasty, period of Ch'ien-lung (1736-1796) (14)
48. Rectangular box; inlaid lacquer; probably Peiping, Ch'ing Dynasty, mark and period of Ch'ien-lung (1736-1796) (14)
49. Presentation box; cinnabar lacquer; Ch'ing Dynasty, period of Ch'ien-lung (1736-1796) (6)
50. Cabinet; incised lacquer; Ch'ing Dynasty or Coromandel, late 17th century; stand; gilt gesso on wood; England, about 1680 (18)
51. Teapot; brown lacquered pewter; Ch'ing Dynasty (1644-1912) (14)
52. Tray; brown lacquered wood; Ch'ing Dynasty (1848), period of Tao-kuang (1821-1851) (14)
53. Box; lacquered papier-mâché and gilded wood; Ch'ing Dynasty, 19th century (6)
54. Box; black lacquer, mussel-shell inlay; Ch'ing Dynasty, 19th century (9)
55. Circular box; "Guri" lacquer; Ch'ing Dynasty, 19th century (9)
56. Oblong box; carved brownish-red lacquer; Korea, probably 16th century (14)
57. Oblong box; black lacquer, mother-of-pearl inlay; Korea, 16th century (14)
58. Circular box; brown lacquer, mother-of-pearl inlay; Korea, 16th century (14)

JAPAN

59. Tray; lacquered wood; by Koshichi Tomita (1857-1910) (16)
60. Writing brush; cinnabar lacquer; mid-15th century (16)
61. *Ko Bako,* incense box; lacquer, pottery, porcelain and mother-of-pearl; style of Koyetsu (1558-1637), about 1675 (17)
62. *Suzuri Bako,* writing-box; simulated tortoise-shell ground; attributed to Koyetsu (1558-1637), but probably mid-18th century (7)
63. *Suzuri Bako,* writing-box; gold lacquer, lead inlay; by Korin (1658-1716) (7)
64. *Kashi Bako,* cake box; colored lacquer and mother-of-pearl; by Ritsuo (1663-1747) (7)
65. Hanging panel; gold and colored lacquer; by Ritsuo (1663-1747), about 1700 (17)
66. Double gourd-shaped box; lacquered wood; by Ritsuo (1663-1747), 1740 (5)
67. *Ryoshi Bako,* manuscript box; gold lacquer and lead; probably Sotatsu school, about 1700 (7)
68. *Ryoshi Bako,* manuscript box; gold lacquer and pewter; Ikan Ikambari school, about 1700 (7)
69. Picnic set; gold lacquer on wood; early 18th century (5)
70. *Suzuri Bako,* writing box; black, gold and red lacquer; early 18th century (7)
71. *Suzuri Bako,* writing box; black and red lacquer; school of Yosei, early to mid-18th century (7)
72. *Suzuri Bako,* writing box; lacquer and mother-of-pearl; mid-18th century (7)
73. *Suzuri Bako,* writing box; gold and brown lacquer; mid-18th century (7)
74. *Ryoshi Bako,* manuscript box; gold lacquer; mid-18th century (7)
75. *Bento Bako,* lunch box; black-on-black lacquer; by Gyuko-Sen, mid-18th century (7)
76. *Ko Bako,* incense box; gold and black lacquer; about 1750 (7)
77. Reliquary; gold and black lacquer, mother-of-pearl; by Koma Kiuhaku, late 18th century (7)
78. *Taka-No-Bunko,* falcon box; gold lacquer; Koma school, between 1770 and 1820 (7)
79. *Suzuri Bako,* writing box; black and colored lacquers imitating metals; about 1790 (7)
80. *Ko Bako,* incense box; gold and colored lacquer; between 1790 and 1800 (7)
81. Saddle and stirrups; gold lacquer on wood; late 18th century (5)
82. Inro with netsuke; carved lacquer; late 18th century (6)
83. *Yagura Dokei,* clock and stand; lacquered wood; late 18th century (6)
84. *Koto,* musical instrument; lacquered wood; late 18th-early 19th centuries (5)
85. *Suzuri Baka,* writing box; gold lacquer; late 18th-early 19th centuries (5)
86. Box; gold-flecked lacquer; about 1800 (9)
87. Box in pagoda form; gold and cinnabar lacquer, mother-of-pearl inlay; about 1800 (7)
88. *Ko Bako,* incense box; gold and cinnabar lacquer, mother-of-pearl inlay; by Gyoku-Rin, Koma school, about 1800 (7)
89. Tea bowl, cover, and stand; black and gold lacquer, red interior; about 1800 (7)
90. *Tan Zaku Bako,* poem paper holder; gold lacquer and ivory; about 1800 (7)
91. Tea kettle; silver with lacquer stand; about 1800 (7)
92. Mask box; colored lacquer, fret-work design; about 1800 (7)
93. *Ko Bako,* incense box; black, gold and colored lacquer; by Mori Kazu-Kyoto, about 1800 (7)
94. Gourd-shaped netsuke; Guri lacquer; about 1820 (7)
95. *Bento Bako,* lunch box; gold and tortoise-shell lacquer and lead; by Hoitsu (1767-1829), about 1820 (7)
96. *Ko Bako,* incense box; gold lacquer and mother-of-pearl; by Hokkio Komin Tsukuru (?-1868) (7)
97. Double box in the form of a plum and persimmon; colored lacquer; about 1840 (7)

98. Compartment box and cover; lacquered wood; early 19th century (6)
99. *Yatate*, traveler's writing case; black persimmon wood, lacquer and silver; about 1850 (7)
100. *Kodogu Bako*, incense game set; gold lacquer and bronze; about 1850 (7)
101. *Ko Bako*, incense box; gold lacquer; about 1850 (7)
102. *Ko Bako*, incense box; gold lacquer, mother-of-pearl inlay; about 1850 (7)
103. *Ko Bako*, incense box; black and gold lacquer and silver; probably made by Shomin, about 1850 (7)
104. *Ko Bako*, incense box; gold lacquer with brocade pattern; about 1850 (7)
105. *Ko Bako*, incense box; black lacquer, gold and silver leaf, and mother-of-pearl; about 1850 (7)
106. *Ko Bako*, perfume box; gold and colored lacquer; about 1860 (7)
107. *Suzuri Bako*, writing box; black and gold lacquer; probably by Nakayame Komin, about 1860 (7)
108. Six pictures; *a*) a parrot perched on a branch of a tree; *b*) a horned beetle and a bee; *c*) a badger disguised as a monk reclining on a table; *d*) a spray of fruiting vine; *e*) a mask and whip used in the *bugaku* dance "Ranryo-o"; *f*) a landscape showing a temple gate and houses among hills; lacquer on sized paper; by Shibata Zeshin (1807-1891) (16)
109. Picnic box; lacquered wood; by Shibata Zeshin (1807-1891) (7)
110. *Bonsai*, box for tools; gold, black and red lacquer; by Shibata Zeshin (1807-1891) (7)
111. Tray; dark green, red and gold lacquer; by Shibata Zeshin (1807-1891) (7)
112. Four trays; honey-colored Shunkei lacquered wood; by Shibata Zeshin (1807-1891) (7)
113. Fruit tray; red and green lacquer; by Shibata Zeshin (1807-1891) (7)
114. Three sake cups; dark green and black lacquer; by Shibata Zeshin (1807-1891) (7)
115. Dish; lacquered wood; 19 century (6)
116. Dish; lacquered wood; 19th century (6)
117. Cup; lacquered wood; 19th century (6)
118. Cup; lacquered wood; 19th century (6)
119. Inro; gold lacquer, bronze and ivory; 19th century (9)
120. Inro; gold and black lacquer, silver, and ivory; 19th century (9)
121. Inro; gold lacquer, glass, and ivory; 19th century (9)
122. Box; gold and black lacquer; 19th century (9)
123. Box; gold-flecked lacquer, mussel-shell inlay; 19th century (9)

INDONESIA, INDIA AND PERSIA

124. Two spoons; lacquered wood; Burma, early 19th century (6)
125. Box for betel nuts; lacquered wicker-work; Burma, late 19th-early 20th centuries (5)
126. Box for betel nuts; lacquered cloth (7); Karen, Burma, 20th century (1)
127. Bowl; lacquered fibre; Karen, Burma, 20th century (1)
128. Bowl; lacquered fibre; Burma, 20th century (1)
129. Covered bowl; lacquered fibre; Burma, 20th century (1)
130. Box for rice; lacquered woven reeds; Siam, 19th century (5)
131. Book box; lacquered papier-mâché; India, 18th century (6)
132. Writing case; lacquered papier-mâché; India, 18th century (5)
133. Fan; lacquered paper, gesso and wood; India, probably 18th century (5)
134. Fragment of a panel; painted and lacquered wood; Caucasus, Daghestan (7), 12th-13th centuries (6)
135. Bookcover; lacquered papier-mâché; Persia, late 17th century (17)
136. Bookcover; lacquered papier-mâché; Persia, 18th century (17)
137. *Necessaire* for cosmetics; lacquered papier-mâché with enamel and jewels; Persia, 18th century (10)
138. Pair of doors; lacquered wood; Persia, late 18th century (24)
139. Case with cover; lacquered papier-mâché; Persia, late 18th-early 19th centuries (15)
140. Mirror case; lacquered papier-mâché; Persia, early 19th century (5)
141. Bookcover; lacquered papier-mâché; Persia, about 1836 (17)
142. Bookcover; lacquered papier-mâché; Persia, 19th century (17)
143. Bookcover; lacquered papier-mâché; Persia, late 19th century (17)

EUROPE, 17TH-19TH CENTURIES

144. Pair of mirrored hanging corner cabinets; lacquered wood; England, about 1710 (8)
145. Mirror and frame; lacquered wood, glass; England, about 1710 (18)
146. Dwarf secrétaire; lacquered wood; England, 1710-1720 (13)
147. Dressing mirror; lacquered wood; England, 1715-1720 (6)
148. Pair of side chairs; lacquered wood; by Giles Grendey, England, about 1730 (8)
149. Tripod table; lacquered wood; England, 1755-1760 (15)
150. Tray; painted tôle with bronze gilt; Pontypool, England, about 1760 (6)
151. Toilet mirror; lacquered wood; England, about 1770 (6)
152. Coffee urn; painted tôle; by Thomas Barker (1769-1847), Pontypool, England, about 1800 (6)
153. Sewing cabinet; lacquered and inlaid papier-mâché; England, about 1840 (6)
154. Snuff-box; painted and lacquered papier-mâché; England, mid-19th century (6)
155. Cigar-case; lacquered leather and papier-mâché; England, 1851 (3)
156. Pair of covered jars; lacquered wood; France 1700-1725 (11)

157. *Carnet-de-bal;* 18th century Japanese lacquer in gold mounts; France, about 1750 (20)
158. *Carnet-de-bal;* 18th century Japanese lacquer in gold mounts; France, about 1750 (20)
159. Lady's writing-desk; lacquered wood; France, about 1750 (4)
160. Snuff-box; Chinese lacquer in gold mounts; mounts by François Thomas Germain (1726-1791), Paris, France, 1754-1755 (21)
161. Bodkin-case; black lacquer with gold mounts; France, mid-18th century (21)
162. *Verrière;* painted tôle; France, about 1765 (6)
163. Snuff-box; *vernis Martin* with gold mounts; France, 1765-1766 (15)
164. *Carnet-de-bal; vernis Martin* with gold mounts; Paris, France, 1768-1775 (15)
165. *Boîte-nécessaire; vernis Martin* with silver mounts; France, about 1775 (6)
166. Tea tray; lacquered wood; France, about 1775 (11)
167. Small cache-pot; painted tôle; France, about 1780 (6)
168. Snuff-box; 18th century Japanese lacquer mounted in gold and enamel; mounts by A. J. M. Vachette (*maître* 1779), 1787 (21)
169. *Carnet-de-bal;* lacquer with gilt mounts; France, late 18th-early 19th centuries (15)
170. Two decorative roundels; *vernis Martin* on mahogany; France, late 18th century (6)
171. Vase; painted tôle and gilded pewter; France, about 1815 (6)
172. Bottle case; lacquered wood; probably Holland, about 1715 (6)
173. Case for a trophy cup; lacquered, painted and gilded wood; Augsburg, Germany, about 1771 (6)
174. Cigarette box; lacquered papier-mâché; by F. A. Lukitin, Russia, 1840 (10)
175. Easter egg; painted lacquer on papier-mâché; by Peter Loukoutine, Russia, about 1870 (21)
176. Box, lacquered papier-mâché; by F. A. Lukitin, Russia, 1890 (10)

SOUTH AMERICA AND MEXICO

177. *Kero;* lacquered wood; central highlands, Peru, Cuzco Inca, late 15th century (23)
178. *Kero;* lacquered wood; Peru, probably Cuzco Inca, late 15th century (22)
179. *Kero;* lacquered wood; central highlands, Peru, Cuzco Inca, about 1535 (23)
180. *Kero;* lacquered wood; Peru, 16th century (5)
181. Dressing-box; lacquered and gilded wood; Pasto, Colombia, late 18th-early 19th centuries (1)
182. Tray; lacquered wood; Mexico, about 1550 (5)
183. Bowl; lacquered gourd; Olinalá, Mexico, about 1875 (5)
184. Bowl; painted and lacquered gourd; Chiapas de Carza, Chiapas, Mexico, about 1900 (5)
185. Tray; painted and lacquered wood; Michoacán, Mexico, 20th century (12)
186. Tray; lacquered wood; Michoacán, Mexico, 20th century (12)
187. Cigarette box; "thumbnail" lacquer on wood; Olinalá, Mexico, 20th century (12)
188. *Jicara,* gourd bowl; painted and lacquered gourd; Michoacán, Mexico, 20th century (12)
189. *Jicara,* gourd bowl; painted and lacquered gourd; Michoacán, Mexico, 20th century (12)
190. Plate; lacquered papier-mâché (?); Michoacán, Mexico, 20th century (1)
191. *Jicara,* gourd bowl; lacquered gourd; Michoacán, Mexico, 20th century (1)

MODERN

192. Pair of doors; lacquered wood; designed by Seraphin Soudbinin, executed by Jean Dunand (1877-) Paris, France, 1925-1926 (6)
193. Vase; lacquered metal; by Jean Dunand, (1877-) France, 20th century (15)
194. Panel: lacquered wood; designed by Paul Jouve (1880-), executed by Jean Dunand (1877-), France, 20th century (15)
195. Panel, "Singe au Bord de l'Eau"; lacquered wood; by Jean Dunand (1877-), France, 1925-1930 (19)
196. Panel, "Singe dans le Feuillage"; lacquered wood; by Jean Dunand (1877-); France, 1925-1930 (19)
197. Panel, "Groupe"; lacquered wood; by Jean Dunand (1877-), France, 1925-1930 (19)
198. Panel, "Singe Buvant"; lacquered wood; by Jean Dunand, (1877-), France, 1925-1930 (19)
199. Panel, "Congai"; lacquered wood; by Jean Dunand (1877-), France, 1925-1930 (19)
200. Panel, "Baigneuse"; lacquered wood; by Jean Dunand (1877-), France, 1925-1930 (19)
201. Panel, "Josephine Baker"; lacquered wood; by Jean Dunand (1877-), France, 1925-1930 (19)
202. Box, "The Sleeping Tzarevna"; painted and lacquered papier-mâché; by V. Katukhin, Palekh, U.S.S.R., 1945 (21)
203. Box, "The Prince and Koschei the Sorcerer"; painted and lacquered papier-mâché; by G. Brueev, Palekh, U.S.S.R., 1946 (21)
204. Box, "Autumn"; painted and lacquered papier-mâché; by N. Khomiakova, Palekh, U.S.S.R., 1946 (21)
205. Box, "Troika in a Blizzard"; painted and lacquered papier-mâché; by Zinoviev, Palekh, U.S.S.R., 1949 (21)
206. Screen, "La Place du Carrousel"; incised lacquered wood; by Pierre Bobot, Edition Leleu, Paris, France, mid-20th century (2)

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